

of formulated dogma and deduction. In the thirteenth century marriage of the clergy ceased, but concubinage continued, concubines being a legitimate but inferior order of wives, whose existence was tolerated on payment of a fee known as *cullagium*.¹ "Scarcely had the efforts of Nicholas and Gregory put an end to sacerdotal marriage at Rome when the morals of the Roman clergy became a disgrace to Christendom."² "Those women [clerical concubines] came to be invested with a quasi-ecclesiastical character, and to enjoy the dearly prized immunities attached to that position."³ Gerson (i 363—1429) paid admiration to virginity and celibacy, but he "saw and appreciated its practical evils, and had no scruple in recommending concubinage as a preventive, which, though scandalous in itself, might serve to prevent greater scandals." In districts it became customary to require a new parish priest to take a concubine.⁴ "This was the inversion which the popular opinion had undergone in four centuries."⁵ "The principles of the church led irrevocably to the conclusion, paradoxical as it may seem, that he who was guilty of immorality, knowing it to be wrong, was far less criminal than he who married, believing it to be right."⁶ At Avignon, when it was the seat of the papacy, sex license and vice became proverbial. A speech of the most shameless cynicism is attributed to Cardinal Hugo, in which he described the effect, in 1251, of the residence of the papal court there for eight years. In the fourteenth century that city became the most wicked, and especially the most licentious, in Christendom.⁷ The first case of the presence of women at a feast in the Vatican is said to have been at the marriage of Teodorina, daughter of Innocent VIII, in 1488.

Comedies were
played before the mixed company.⁸

228. Abelard. A cleric who married flinched
from the stand-
ard of his calling, in the view of the church.
Hildebrand's decrees
were like the other crowning acts of great men, —
they came at
the culmination of a great movement in the mores.
They accorded

¹ **Lea, *Sac. Celib*^ 271.**

² *Ibid.*, 356.

³ *Ibid.*, 350.

⁴ ***Ibid.*, 355.**

II, 73,

⁶ ***Ibid.*, 416.**

⁶ *Ibid.*, 209.

⁷ *Ibid.*, 356 ff.

⁸ **D'Ancona, *Orig. del teatro Ital*,**